



Pretty Garments for Toddlers

SIMPLE LITTLE THINGS TO SET OFF BABY'S BEAUTY

SOME ONE has invented the prettiest, simplest little petticoat for toddlers, as like the quaint low neck and short sleeve dresses worn in the days of our grandmothers as the traditional two peas. It is just a full little slip, the fulness gathered and held in place by a firm band. Buttoning on the shoulders, as it does, makes it a very easy thing to launder—there's no troublesome ironing of tiny shoulder straps on a curve.

Its chief charm lies in its hanging straight from the shoulders, instead of being fitted either with yoke or with the short-waisted "body" that most of them boast.

Soft-finish cambric is probably the most satisfactory material to make it of, with, for constant service, narrow, firm embroidery for a trimming. Lace is used, of course—narrow valenciennes—and the prettiest styles of all are scalloped and embroidered by hand. The one requisite in the making of a baby's clothes is simplicity—those swirls and rosettes of lace, and trimmings that demand the running in of yards and yards of tiny ribbon being in as bad taste as they are troublesome to keep in order. If the dress or petticoat is laundered often, that ribbon is bound to be left out after the first few washings.

If you embroider it, content yourself with a pretty scallop, with a few dots, graduated in size—the largest nearest the edge—above it. The scallop should be unusual in its shape, not the tiresome little single one that has been used since the year one, but rounded points, not too deep, or the pretty one made of three of those tiresome single ones joined into a pretty whole.

If you use lace, the prettiest treatment is to set it just under the edge of the scallop, in the way it is on so many of the blouses from just over the sea.

For that narrow band around the top finish it with the ends open, so that you can run a narrow pink ribbon through to draw it up a little tighter just at first—or until the baby grows enough to fill it out.

Some of the new little sacques are embroidered in simple English eyelet patterns, and made up over the palest shade of pink or blue. The work is done usually in wash-embroidery silk—a shade which matches the lining on the outside—and both outside and lining are joined at the edge by a tiny embroidered scallop. Turnback cuffs and a little round collar finish it. It may be fastened at the throat with ribbons, or but a single, rather large (compared to the usual baby buttons) pearl button and a worked silk loop.

In dresses, an occasional one is made for a tot a year or two old of that pink handkerchief linen, which is just a shade or two off white. It is just by way of a change, but makes that in a very pretty way.

The only trimming usually put on them is a graceful little vine embroidered by hand, or, perhaps, a narrow insertion of the embroidery that comes to match those pale colors. Fine brier-stitching makes a pretty substitute for either, especially if it is set off by French knots.

New coats and caps make the small mortals who wear them look like old-fashioned pictures. An occasional bonnet is nothing more or less than a sun-bonnet given a French twist and made into the most attractive frame imaginable for the little face inside it.

When coat and cap are made of the same material, the effect is prettiest, and some warm white wool stuff—one that has been well tested as to its shrinking qualities—is most satisfactory. If you use silk, and some of the heavy corded silks make the cunningest of coats, line it with quilted silk, or with China silk and an interlining of flannel. One silk bonnet was embroidered in an English eyelet design, which made it as stunning a thing as the expensive French one from which it was copied.

Scarcity of Lace Buttons

LACE buttons, those most satisfactory little things for fastening blouses and lingerie and baby things—are almost impossible to get, the supply never seeming to equal the demand. Just now it is worse than ever.

It is a peasant industry—the Irish peasants most particularly—and the work is tedious and slow for the returns it brings. Once it was a flourishing business, faintly after family doing that work in the long winter intervals between the work of the field, handing it down to the next generation as a matter of course.

But there's not much money in it, and the younger element of the present day is looking for something that means not only more money, but less work, and that in a different way—anything that doesn't require the patient, unremitting, careful placing of every thread.

As a result, it is dying out; and unless in a few years it can be revived, it will be a case of finding a satisfactory substitute. So far there's nothing on the market that quite takes their place.

Moral Effect of Good Clothes

EVERY woman who goes along the streets with her sables knows perfectly well how great an object of envy she is to every woman who lacks that richest of all furs, and, womanlike, displays them just a little more ostentatiously.

And, by the way, did you ever notice how much good clothes have to do with a good carriage? Setting aside all questions of the immense differences that exist in cut and fit and finish, the very knowledge that you are wearing rich furs, with an appropriate setting in the way of a gown or suit, unconsciously affects the way you hold your head and straighten your shoulders.

One wise old doctor used to prescribe new clothes for patients facing nervous breakdowns, and declared he got more results from "a new hat taken in repeated doses" than from any other formula.

From an economical point of view, it pays to get a dress of voile or one of its kindred, if you need something to tide you over the winter. If you're careful to choose only a shade which will rank among the staples, and depend more upon the individuality of the making and trimming than upon color for its style, you've something to begin spring in, or to supplement your spring outfit with.

Those rough tweed coats, with fur linings, are mighty cozy things to have about you on a raw day, and they are stunning as well, which, after all, is more to the point.

Fleets of all-black costumes are about, and a lot of them have just one vivid dash of color, perhaps shown only in the form of elaborate buttons, perhaps just made by the flowers made at the corsage.



Gowns, Millinery and Ornaments for the Well-Dressed Woman

THE prettiest debutante gown, among a host of pretty ones, was made of the finest sort of chiffon—white, of course, trimmed with white and silver.

One that almost rivaled it was of white crepe de chine, exquisitely embroidered in white.

Some of the handsomest of the crepe de chine blouses are embroidered with silk the color of the foundation. There's one exception—a rare one and a beauty. It is white embroidered in rosebuds, which are shaded—if the introduction of so faint a tint can be called shading—with just the merest touch of pink. At a little distance the effect is that of all white but that bit of pink is wonderfully artistic.

The trick of finishing off a deep flounce of the foundation of an evening dress with a deep band of silver or gold, soft and pliable in its composition, is fascinating. As the wearer moves about the sparkle follows her movements, seeming a part of them. When the gown is of chiffon or net or any of the diaphanous materials so popular this year, the effect is even prettier. For through the airy stuff, which

covers it gleams the gold, softened to just the prettiest degree by the fineness above it.

That tendency toward higher corsets is doing away with any fulness in the corset covers that come over from France. To be neat almost to the point of tightness just above the belt seems to be the aim.

White is first favorite for evening gowns, although there's a plentiful sprinkling of colors—good, strong shades, some of them—and black, of course. But it's only the occasional woman who can wear black, and the girl who doesn't look her best in white is the rare exception.

There's an odd rose shade out—brighter than an old rose, and yet a far cry from the more usual cerise. It is at its most exquisite when trimmed with lace—lots of it—and, perhaps, a touch of silver.

After all, in spite of the many uses to which silver is put, gold is much more popular. But when silver does go with a material it suits it a great deal better than anything else does.

The skirt of one of the new evening gowns is nothing in the world but layer after layer of soft,

exquisite stuff, built up in some mysterious way that leaves that line about the hips as smooth and slim as possible. At its foot it is like a wave which has broken into spray and foam, for chiffon and lace and silk ripple and flow all about it in an exquisite confusion.

Circular models rule in evening frocks, as they do in every sort from house gown to street suit—that is, where skirt and blouse are separate; for empire and princess and a whole host of picture gowns, seemingly made on unbroken lines from throat to hem, are about in great numbers.

Empire hints expressed in raising and rounding the waistline, just barely hinted at so far, have created violent opposition in those women with the tall, slim figure, who look their best (and know it) in long-waisted effects.

In sharp contradiction to empire teachings, these women demand waists long almost to an extreme, and succeed in making them popular. So much for the success of independence, even in fashions.

What Parisiennes Are Wearing

NEW GARMENTS AND ORNAMENTS IN THE GAY CAPITAL

BLACK taffeta hats are among the most popular for daytime wearing. And stretched satin hats, always in black, are in high favor. Some of the sauciest little shapes imaginable are made up in both satin and taffeta, the satin ones just the least shade more dressy.

Stunning evening hats, made of fine gold tulle, make the prettiest finish to a gown embroidered ever so delicately with threads of gold. They are worn as freely, with almost as good effect, even when there's no sign of gold about the dress.

Paillettes have found their way on to everything. Scarfs are made into glittering things of beauty by their application, and the exquisite evening hats of tulle, almost too light and airy, are weighted down by a design picked out by paillettes.

And furs! Those small toques of mink are enjoying tremendous favor. Some of them are trimmed with ribbon, made into bows as stiff as possible, but given that wonderful little twist which stamps them with definite style.

What seems in more perfect keeping with the character of fur is a trimming of just two ostrich feathers set stiffly up just at the left of the back, the soft plumes curling down in a way that softens their own severity of line.

Mink ostrich feathers seem wonderfully successful as a trimming for furs—an outcome of the short-lived popularity of moleskin.

Tricornees of fur are new, and, what is a long way more to the point, becoming to the occasional woman who can't wear a toque. Just two big roses, in rare shades of soft crushed rose, are perched on the side.

Transparent foliage makes another excuse for liberal applications of paillettes, and, by the way, sets off those "ancient roses" in a most exquisite fashion. Delicate wire frames, shaped in straps, clusters, or even wreaths of small leaves, are filled in with tulle or net, or embroidered with tiny paillettes.

Gold is way ahead of silver in popularity; but silver, especially used in combination with soft gray, and with black and white, has a quiet distinction about it that is very attractive.

These gold and silver touches have been so overdone that only carefully applied uses of either of them are to be tolerated.

Egyptian scarfs, spangled with silver, are the newest of all the many beautiful scarfs the season has brought out.

In spite of its being so impracticable a fur, chinchilla is very much worn. After all, there's nothing much lovelier than that delicate blue-gray, with its soft deep pile.

Flowers and motifs cut out from printed cretonne, and applied from taffeta, make trimming for an occasional hat that is reminiscent of the cotton prints cut out and used as the basis of trimming for some unusual gowns a year or so ago.

Those cut-out bits, like the ones that were used upon gowns, have lost all resemblance to their original selves and taken on a world of style. But, then, they are only used as a sort of foundation—an excuse for elaborate treatments with half a dozen other materials.

Whole suits of fur are worn, the skirts made on a circular model, with just enough fullness to make them graceful, and the prettiest short coats. One of the handsomest was of sealskin, with hat and muff and neck trimming of Russian sable.

Ostrich feathers are used in every conceivable way, from the two on a small fur hat to as many as eight perched on a hat of not more than medium size.

The prettiest and most distinguished hats displayed by the modistes are in a harmony of two shades of one color, or else two contrasted tones, such as green and brown or green and mauve.

Attractive little boas made of narrow black velvet ribbon are seen a great deal.

Wonderful gowns of velvet are in evidence—princesses in style, most of them, and as charming as they are perishable. The loveliest white velvet gown, trimmed with rare old lace, was kept free from even a suggestion of color, to the very gems worn with it.

But velvet gowns are such hopelessly expensive luxuries for most of us.

Empire styles really aren't forced upon you here in America, in spite of their rapid increase in popularity in gay Paris.

There are plenty of hopeless imitations of empire styles, though, more's the pity, made by or for women who look upon it as a style that does not demand good figures, while, in reality, it is one of the most trying styles ever invented.

And they are the women who affect its popularity.

One of the favorite gifts made at Christmas was a sort of stock ermine, or chinchilla, finished off with "abbe" ends.

Straight bands of fur—something like a choker—are also worn, fastening at the left side with a jeweled clasp.

Since anybody and everybody has followed the fashion of throwing one end of a fur scarf over the left shoulder, la belle Parisienne has abandoned it. Now she wears hers—that is, the straight kinds—as simply as possible, both ends dangling down in front.

That little outstanding little bow cravat, launched by Pafina, made of ermine, is one of the successes of the moment. It is a piquant touch, which makes even the plainest of tailor suits smart.

The idea of the moment is the mousseline de sole, or chiffon, blouse in the same coloring as the cloth or velvet skirt and coat.

A little white lace at the throat and wrists or elbows sets off the effect.

So great is the craze for having every part of a costume go with every other part that whole gowns are built to tone in with a set of furs or to carry out the idea of a particularly fetching hat.

Several sets of furs find their way into the fashionable woman's wardrobe—sets for morning, afternoon and evening, to go with various gowns.

Laces so fine and light that they seem of cobwebby fineness, vie in popularity with the heaviest, though as fine, styles.